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MODERN AMERICANS "FAKED"

With a smaller output of foreign pictures, especially those which lend themselves to easy imitation, and a consequent growth of interest and value in modern American pictures, one happy result of the war, at least—the "fakers" and unscrupulous dealers through whom the former "market" their wares are growing busier every day.

A San Francisco gallery has of late been putting out clever imitations of Homer Martin, and Emil Carlsen recently found poor imitations of his work on sale at certain Philadelphia galleries. Recently again, a painting done, somewhat "after the mind of the eye," and signed Frederic Remington, but which was not the work of that artist, was offered for sale in this city, while another "fake" Remington, but unsigned, was also recently sent on here from Chicago for sale.

Reports of other "fake" American pictures reach the AMERICAN ART NEWS office almost daily. It is rumored that a new "factory of fakes" has recently been started on Long Island and is working overtime.

There never was a time when collectors and lovers of American pictures should be more on their guard against "fakes."

NO "MODERNISTS" NEED APPLY

The Allied Arts Association, of Brooklyn, N. Y., of which Eugene V. Brewster is president, will hold an exhibition in May next, in which only painters whose works are "true to life and nature," will be admitted. "Mushroom Modernism," with its crude, flaring, garish fanaticism must be suppressed," says the announcement.

The exhibition will, however, go much further than merely suppressing "futurism," "cubism," "vorticism" and all the rest of modernistic fads, for each exhibitor must submit one ridiculous painting in burlesque of the work of the ultra-modern extremists."

FRISCO AND ZULOAGA NUDES

The 48 oils by Zuloaga, shown in the larger American cities and last exhibited at the Corcoran Gallery, Washington, which, like the John Herron Institute at Indianapolis, suppressed the "naked" nudes in the collection, are about to be shown in the Palace of Fine Arts in San Francisco. It will be interesting to note whether the city of the old "Barbary Coast" will balk at these nudes.

NEW SANTA FE MUSEUM

The youngest museum in the country was recently dedicated in Santa Fe, New Mexico. This museum is particularly interesting because it represents America, at least ancient America, more fully than any similar institution, not only in its exhibits, but in its architecture.

The building is thoroughly pueblo in style, is built around a central court or patio and has incorporated in it the distinguishing features from six of the Franciscan missions built in the state over 300 years ago. It has the usual exhibition rooms for the archaeological treasures of the region, attractive board and reception rooms and a large and well lighted art gallery as well as a large auditorium with murals representing the life of the early Franciscan fathers and of the Spanish Conquerors. The exterior is of cement with deep sunk windows and vigas or rafters extending beyond the cement in the true Indian fashion.

The audience at the dedication ceremonies was an interesting one. Nearly the entire population of Santa Fe attended. Savants from the Smithsonian Institution, Harvard University, University of Michigan, George Washington University, the American Museum of Natural History, mingled with the local audience composed of the descendants of the Conquistadores, Pueblo Indians, Mexicans, Italians and American residents. Several artists well known to New Yorkers were present, among them, Mr. and Mrs. Robert Henri, Mr. and Mrs. Julius Rolshoven, O. E. Berninghaus and Mr. and Mrs. Paul Burlin.

In the art gallery, exhibitions are to be held throughout the year. During the dedication exercises canvases by the following artists were exhibited: Robert Henri, George Bellows, Leon Kroll, Grace Ravelin, Helena Dunlap, Victor Higgins, Walter Ufer, E. Irving Couse, N. A. O. E. Berninghaus, Paul Burlin, J. H. Sharp and Julius Rolshoven.

Much of the building is to be devoted to the display of prehistoric objects, excavated in the Southwestern pueblos and cliff dwellings. Modern Indian arts such as pottery making and weaving will be demonstrated here. The official name of the building is the Museum of New Mexico.

VERDUN MEMORIAL MEDALS

The Town Council of Verdun has issued memorial medals of the defence of Verdun. They have been struck in bronze and in silver. A Brooklyn Department store has undertaken the sale of these medals at \$1 for the bronze strikes and \$5 for those in silver. The entire proceeds of the sales of these medals will be cabled to the Committee of Meusian Refugees through the French officials in America for immediate distribution among the needy.

LANE PICTURES FOR IRELAND

The Irish Court of Chancery in Dublin has granted the application of the residuary legatees of Hugh Lane's will that the governors and guardians of the National Gallery of Ireland shall retain 41 pictures, a portion of the residue of the property bequeathed to the gallery and at present stored in London. Suit was instituted in the English chancery division for administration of the estate, but the question of these 41 pictures was referred to Irish jurisdiction.

ARCHITECTS OPPOSE STATUE

The N. Y. Chapter of the American Institute of Architects has passed the following resolutions, condemning the proposed sending of Barnard's Lincoln to London, to be sent to the secretary of each of the chapters of the institute:

"Whereas, there is ample and conclusive evidence that this statue does not adequately or correctly represent the personality of that great American;

"Therefore be it resolved that the N. Y. Chapter of the American Institute of Architects protests against this movement, and the presentation of this statue to any Government or municipality, on the ground that it is an unsuitable and improper representation of Abraham Lincoln."

PRINT BRINGS LARGE PRICE

A copy of J. R. Smith's mezzotint (first state) of Sir Joshua Reynolds' portrait of Miss Catherine Polham Clinton recently sold for 490 guineas at Messrs. Knight, Frank & Rutley's Rooms, London. The purchasers were Messrs. Colnaghi & Obach, of Bond St.

THE GEORGE A. HEARN SALE

The late George A. Hearn, whose extensive art collections are now on exhibition at the American Art Galleries, where, most effectively arranged and displayed under the accomplished and experienced direction of Miss Lorenz, they fill not only the nine galleries usually devoted to pictures, porcelains and furniture, but the three large print and bookrooms, and even the salesroom—and which are to be sold by Mr. Thomas E. Kirby of the American Art Association—the art properties at the galleries on every afternoon of next week, and Monday afternoon of March 3, and the pictures in the Plaza Hotel ballroom, Monday to Friday evenings inclusive, also of next week; was not an ordinary collector.

This is proven, not only by the wide range and variety of his collections—now for the first time really known, as they are displayed at the galleries—even to his host of friends whom he delighted to entertain at his city residence—and even at his place of business, where he kept, not only the overflow from his too small house, wall and floor space, but even some of his best loved treasures, but from the evidence they give of a constant and persistent pursuit of art from sheer love of the pursuit and the subject, not from the mere pride of possession and desire to emulate or surpass fellow collectors, which, it is to be feared, are the inciting cause of much of the collecting of art in America.

A Collector of Art for Pleasure—Not Gain

From a close acquaintance and friendship of many years, the writer can testify to the dead collector's sincere pleasure in searching after and securing art works from the delight he found in them—and the joy of capture. He was not a bidder at auction sales—he preferred the visit to the studio and the artists' club—the exhibition private view, and especially the journeying to European art centers, and to such leading American exhibitions as the International Carnegie in Pittsburgh. In all these places he studied and bought—not works of any one school or painter—although he had his favorites among the older and modern schools and artists and artisans, but because he liked and found pleasure in a work or works. Take, for example, some of his last purchases—the clever oils of the modern Russian, Nicolas Fechin; the Englishmen, Tom Mostyn, David Y. Cameron, E. A. Hornel, Hughes-Stanton, Harold Speed, Austen Brown and William Orpen; the Frenchman, Raphael Collin, and the Spaniard, Jurren, men, save Orpen, not well known here and whose works were therefore certainly not bought for investment, but because he liked them. The same incentive to acquire, not for names, but for personal liking, influenced many of his purchases of older pictures, as for example, the strong landscapes of the little known early Spaniard Collantes, and it has been an error—a prevalent one in art circles—it must be admitted, that Mr. Hearn had not sufficient art knowledge to prevent his acquisition of wrongly or even falsely attributed art works at times.

Starting with a love of art, he acquired, in time, and through constant study, a more than ordinary knowledge, and while, of course, he made mistakes and did purchase wrongly attributed and, it is to be feared, falsely attributed works now and then—any fair minded, competent person must frankly admit, after a careful study of his vast possessions as now displayed, that the good far outweigh the poor among them. There have been and will be carping critics of some of the pictures, the ivories, pottery and porcelains, and other objects to be dispersed next week in this most unusual sale, and the auction of the season—but who among collectors could have amassed collections of such wide range and variety, and among which are so many real treasures, and made fewer mistakes than did Mr. Hearn?

Services to American Art

But apart from Mr. Hearn's standing as an art collector, American art and artists, American museums and the cause of art in general in the United States, owe Mr. Hearn a debt of gratitude which can never be sufficiently appreciated. He was in truth an art patron and benefactor, always ready to respond to the call of art and art upbuilding in this country. How many other American collectors of the few here who ranged afield in their collecting bought and supported American art as he did? The Metropolitan Museum—of which he was for many years a trustee—owes, chiefly, to Mr. Hearn, its interest in and acquisition of American pictures—and art in general—made possible, after long years of neglect

(Continued on page 6)



"THE BLUE BOY"

Gainsborough (or Hoppner after Gainsborough)?

In George A. Hearn Collection

PRIZES FOR BEST POSTERS

The American Institute of Graphic Arts, No. 119 E. 19 St., will distribute \$2,000 in prizes for the best art and "display" publicity in the War Savings Stamps campaign it has inaugurated. The awards in this competition will be for three classes—\$1,000 for the best poster and \$300 for the second best. The sum of \$250 will go to the artist, contributing the best illustration suitable for a newspaper or magazine advertisement, and \$100 for the second best, and \$250 will be paid for the best illustration suitable for a car or window card and \$100 for the second best.

There will also be a consolation Hon. Mention prize.

CALDER'S WASHINGTON UNVEILED

Washington Arch, Fifth Ave., had its decoration completed on Washington's Birthday, by the unveiling of a group, executed by A. Stirling Calder, representing George Washington as first President of the United States, flanked by symbolic figures of Power and Wisdom. This group occupies the vacant space on the West Pedestal.

A group of artists and other members of the Salmagundi Club have contributed to a fund to purchase a picture by John Ward Dunsmore for their permanent exhibition. This artist is with the National Guard and spends much time drilling with the 9th Coast Artillery.

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EXHIBITIONS NOW ON

Renoir at Durand-Ruel's

Some 28 paintings by Renoir forming an exhibition now on at the Durand-Ruel Galleries, 12 E. 57 St., to Mar. 9, are well chosen as representative of the artist's work, and are admirable example of his different styles. His "Après le bain," "Baigneuse vue de profil" and "Baigneuse assise," painted, respectively, in 1910, 1913 and 1914, are slight variations of the same theme, a robust nude after her bath, in which the rich, warm flesh tones are suggestive of health and strength. This same warmth of tone marks also the two semi-nudes, "Renée" and "La toilette, femme se peignant," both representing a pretty young woman with a wealth of Titian locks, in which the model appear to be the same, although the portraits are dated 1903 and 1915.

The picture of a woman plucking a chicken, realistic in every detail, is a fine piece of work in which the artist makes this everyday subject interesting and even beautiful. The figure of the woman bending over the task is almost as charming as that of the young matron in another canvas where a girlish mother is represented with a sleeping baby on her knee. The various heads of young girls in this display are full of character, and all have the glow and charm of youth and health.

The versatility of the painter is attested by the landscapes and still-lives shown with the portraits and figures. An arm of the Seine at Croissy (Seine et Oise) is one of the most attractive of the French country scenes, keyed in a low tone that renders perfectly the soft greys and greens of the landscape. "Paysage d'automne, avec une mare" is another example of fine atmosphere and soft color.

Renoir is equally successful in his portrayal of the sunny south, and his "Paysage à Beaulieu, Alpes Maritimes" and "Le Jardin de la poste à Cagnes," brilliant in color, joyous in tone, express vividly the radiance of the Riviera. A charming canvas, representing a garden at Montmartre in 1878, shows a foreground of dahlias and other flowers in a riot of color, with a background of trees under which two forms of strolling "Montmartrois"—artists of the celebrated "Butte"—are faintly indicated. A small but brilliant executed canvas entitled "Le coup de vent," is a wonderfully realistic representation of a sudden squall. The three still-lives, "Prunes et Amandes," "Amandes" and "Fraises," show the wide scope of M. Renoir's talent.

Children's Portraits by Warren Davis

Pastel portraits of children by Warren Davis are shown in conjunction with the current exhibition of George M. Bruestle's work at the Ferargil Gallery, 24 E. 49 St., until Mar. 1. Mr. Davis has executed this series of portraits with the delicacy of touch and treatment that distinguish all his work. Indeed, one may say that these qualities are especially marked in his alluring little pictures of children, some of whom seem like fairies skimming the earth, others less ethereal but always charming, and all of them full of life and joy.

Another attractive addition to the gallery's present display includes a score of rare Dresden, old Chelsea and Crown Derby figurines.

Limoges Enamels at Bonaventure's

At E. F. Bonaventure's 601 Fifth Ave., there are some beautiful Limoges XVII century enamels. These were extensively used in the private chapels of the nobility in chateaux and elsewhere. The themes are generally religious and of the Virgin Mary, Repentant Magdalene, etc. One of the enamels takes the form of a benitier, decorated with a picture of the Holy Family. The piece is executed in brilliant colors.

Singer and Ritman at Folsom's

A good contrast is formed by the works of two artists, William H. Singer and Louis Ritman, who are holding a joint exhibition at the Folsom Galleries, 396 Fifth Ave., to March 6. The series of Scandinavian landscapes by Mr. Singer is of especial interest from the fact that these were executed in Norway during a sojourn made by the artist in a small village to which he had made his way when the war broke out. All the seasons are represented, but winter is paramount, and even in the spring and summer subjects, there is a sense of northern chill and silence. The winter landscapes are in a high, light key that lends itself admirably to northern atmospheric effects. One feels the snow, and one sees it fall in these pictures of a snow covered country. In the awakening of spring, the soft turquoise skies and an indication of verdure of trees and fields, against the sombre mountain background, are welcome effects after the dull, cold skies of winter.

Louis Ritman's six oils relieve by their bright, joyous note, any tension of feeling that might result from the icy aspect of nature represented in Mr. Singer's pictures. Here we have flowers, sunshine and a general sensation of warmth and light, most attractively rendered. "Harmony in Yellow and Lavender," "Early Morning," "Tea in the Garden," "Mother and Child," and above all, "Gray Day in the Garden," in which a young woman is seated in the midst of an old-fashioned garden, literally overrun with flowers which completely surround her; all redolent of life and fragrance.

Group Display at MacDowell Club

At the MacDowell Club, No. 108 W. 55 St., ten artists, some of who had examples in the group of Imaginative Artists, arranged by Miss Winifred Ward at a Fifth Ave. Gallery last season, are exhibiting until Monday next. Two of the artists—Robert C. Doran and H. E. Schnakenberg, are now in service camps, "somewhere in America."

On the whole, the exhibition is disappointing, but here and there a good picture stands out such, for example, as "Dusk of Day," by Richard L. Marwede. Mr. Marwede paints à la Lawson, and uses his palette knife. He gets good effects.

Robert C. Doran's "Decoration for a Theatre," is rich in color, although rather formal in treatment. "Near Olympus," by the same artist, is inferior in all points. The opportunity to do a striking work, which lay within the artist's grasp, was altogether missed, and the painting just fails being a joke. The same remarks apply, with even greater force, to his "Creative Force."

"City-Bred," by Frances M. Winttingham, is an example of polychromatic pyrotechnics out of which rises the girl's face, surmounted by a toque hat. In his "Miss Adelaide Lawson," Mark D. Dodd has produced a careful portrait, thrown well forward by its brilliant, burning orange background. His "Young Mother," is also a good work. "Across the Tracks," by H. E. Schnakenberg, has an excellent theme, spoiled in the execution. The boys, bathing, are in forced attitudes, and lack spontaneity.

Other exhibiting artists are Eleanor Bayard, Mary Bayne Bugbird, Stewart Stroud Crise, Adelaide J. Lawson and Hugo Von Schwanenflugel.

Art Photographs at the City Club

There is an exhibition of 19 art photographs by Kenneth Clark now on at the City Club, 55 W. 44 St., to Feb. 19. The plates are all full of charm and the night pictures are especially attractive. "The Harbor at Sunset," featuring the smoke from a tugboat in the foreground, is finely registered by the camera.

The landmarks of New York lend themselves well to camera work, as done by Kenneth Clark, and "The Municipal Building" (from Front St.), "The Coal Team," "Wall Street," "Fifth Avenue," are all especially successful. "The Workers—East River" is full of local color.

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To the connoisseur and collector this exhibition should particularly appeal, embracing as it does the whole range of colors, shapes and periods, in superlative examples.

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AROUND THE GALLERIES

(By the Second Viewer)

"Little Paintings" at Macbeth's

That many American painters can be rather unusually successful when working upon canvases of small scale is well proven in the exhibition of paintings termed "intimate" at the Macbeth Gallery, 450 Fifth Ave. Especially worthy of record are the examples of J. Francis Murphy, Winslow Homer, J. H. Twatchman, F. C. Frieske, Elliott Daingerfield and Charles H. Davis. The little Frieske "In the Boudoir," in which the dainty woman sitting in a scheme of pearl grey is handled with great subtlety is a new justification of the late Wm. Macbeth's faith in this artist. It is a picture quite worthy of so great a man as Alfred Stevens, which is not to imply that Frieske is in any sense a disciple of Stevens. The Gifford Beal watercolors shown in the downstairs gallery at Macbeth's are by no means the sort of thing to be overlooked, although they, perhaps, do give the impression of having been done because of the vogue given to watercolor recently by propagators of Winslow Homer, Sargent, Luks, et al. But their cleverness is undeniable.

"Almond-Eyed" Artist's Works

Two Colonial American portraits now at Macbeth's representing John Dies and Mrs. (Goelet) Dies and purporting to be from the brush of John Wollaston, lately resurrected and made to tally in identity with the so-called "almond-eyed artist," who is supposed to have painted many of the Colonial portraits which have hitherto gone begging for ascription, are interesting pictures. But the "Second Viewer" wishes to state, as emphatically as possible, that these paintings are not the product of Wollaston, but are, according to data which the writer thinks best to withhold for the present, the work of a more capable and more important man. It may be said, however, that they can by no token, be attributed to Copley.

Armfield at the Arlington

In the new paintings by Maxwell Armfield, exhibited at the Arlington Gallery, 274 Madison Ave., to Mar. 2, this capable English artist, with a marked decorative tendency, shows possibly a little accentuation of the mannerisms noticed in his work first shown last season. His forms are thin and flat, and his textures dry and without charm. He, however, has a "nimble" fancy and possesses a cleanness and clearness of execution, which should appeal to the art editors of the leading magazines. Mr. Armfield's talent, one believes, could well be utilized in the field of illustration, a field which seems to grow more spacious and meritorious every day. As a colorist, Mr. Armfield strikes some attractive combinations and usually succeeds in holding his fantastic elements well into the ensemble.

A meeting of the N. Y. Watercolor Club's Board of Control was held at the Sherwood Studio of William J. Whittemore. Jan. 26.

Frances Grimes is at work at her studio, 2 Washington Mews, on a decorative design in high relief for a private residence.

The second of the series of dinners at the Salmagundi Club, to which ladies are welcomed, began on Feb. 12.

H. F. Waltman is spending the winter in Vermont painting snow subjects.

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Hopkinson Portraits and Furniture.

Quite an "at home" atmosphere is imparted to the exhibition of portraits by Charles Hopkinson at the Arden Gallery, 559 Fifth Ave., by the fine pieces of furniture, modern American reproductions of old French and English pieces, which grace the floor. Mr. Hopkinson paints like a true Bostonian with an eye alert for those airs of gentility behind which character slips all but out of sight. His Harvard professors, for instance, are made to look so learned that all trace of the facts of personality is lost. Their faces are about as interesting to contemplate as the bindings and sounding titles of a Prof. Elliott "five-foot shelf."

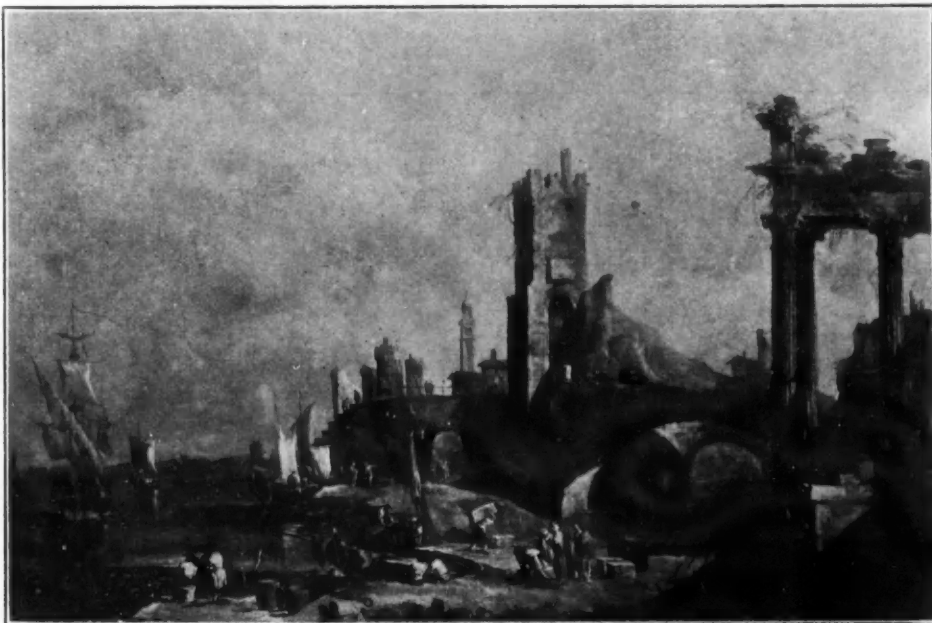
The painted ladies and children are no less inhuman, ladies who have naught to do but sit—sit and guard the sacred portals of hospitable Beacon Hill; and children who, as "Bostonese," have never known and never will know "the whips and slings of outrageous fortune." A rare group of snobs is this, given "immortality" by a man whose personal resemblance to "Forest de Brush" seems to be more than skin deep.

As a watercolorist, Mr. Hopkinson seems to have held himself quite independent of his friend Sargent, preserving a vividness of color and a studied simplicity of stroke which give no hint of derivation from the nervous impetuosity and acrid fluency of Sargent.

James Britton.

Coming Independent Show

The Society of Independent Artists, of which John Sloan is now president, announces that its second annual exhibition will be held at the Moorish Garden, 110th St. and Riverside Drive, Apr. 17 to May 12.



SEAPORT AND CLASSICAL RUINS—ITALY

F. Guardi (54x20)

In the Geo. A. Hearn Sale.

inclusive. The slogan of the organization as last year is "No Jury, No Prizes."

The arrangement of the exhibits this year, as last, will be in alphabetical order. This would seem unwise as this plan largely defeated the success of last year's display and was universally condemned by press and the art public.

The board of directors is as follows: A. S. Baylinson, G. W. Bellows, Homer Boss, T. E. Butler, Jo Davidson, A. W. Dow, H. E. Field, Ray Greenleaf, Samuel Halpert, Margaret W. Huntington, Walter Pach, Van Dearing Perrine, Mary C. Rogers, W. E. Rudge, John Sloan, W. Starkweather, Abram Walkowitz, Max Weber, Gertrude V. Whitney and W. Zorach.

John Wenger is holding an exhibition of paintings and stage settings at the Milwaukee Art Association. At his studio, 1931 Broadway, he is at work on a stage setting for Theodore Kosloff, the Russian dancer. His four screens now on view at Aeolian Hall, depicting "The Life of Man," are attracting considerable attention. It was this artist who painted the remarkable background for Robert H. Davis's play, "Efficiency."

Charles Hoffbauer, the patriotic French artist, who gave up a lucrative income in this country at the outbreak of the war, has been again promoted, and now has the rank of Captain with the French army in Italy where he has an important post.

Tolentino Art Gallery

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PA. ACADEMY DISPLAY (Second Notice)

Subsequent to the first review of the 113th Annual Exhibition at the Pa. Academy, now in the AMERICAN ART NEWS, Sargent's portrait of Pres't Wilson has arrived from the Metropolitan Museum and hangs in the place of honor in Gallery B, and not in the long Gallery F, where it was to go originally, where the Rockefeller portrait by the same painter was placed. Permission to photograph the portrait for purposes of reproduction is denied by order of the directors of the National Gallery of Ireland, to whom it was bequeathed under the provisions of the will of the late Sir Hugh Lane.

It is to be regretted that the work hardly represents the painter's widely known art adequately, at least, to the observer, familiar with the gallery of celebrities coming from the same brush justly prized as in the first rank. There seems to be something lacking, inspiration or spontaneity perhaps. The interesting circumstances connected with the painting and the gift of the purchase prize by the artist to purposes of the Red Cross have long been matters of public information.

Another group of pictures besides those reviewed in the first notice arrived about a week after the opening, and are mainly the work of Boston painters. Among them is a beautifully drawn and illuminated figure, half-length, entitled "Color Study," by Frank W. Benson who exhibits also a fine toned canvas, "The Open Window." Gertrude Fiske contributes portraits of "Ann and Teresa," most satisfying as to technique; Emily Bushing Waits sends a portrait of a Dutch girl, "Fijmentje Paring Potatoes,"

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NEW YORK

ple of that most difficult art, marine painting. There is a capital bit of "Still Life," by Henry R. Rittenberg, badly hung in the corridor, another in a better position by Dines Carlsen, "The Black Bottle." Immense "Mural Decorations for the Little Theatre," in Japanese manner are by Edith Emerson, rich in subdued golden browns, outlined in gold and red.

The display of sculpture is not quite as large as usual, but quite as good in quality of the work. Probably the most remarkable departure from precedent is Robt. I. Aitken's group of a Faun with a female figure, entitled "Une Trouvaille," executed in colored material. John L. Clarke's "Bear in Trap," is also in color. There is a lifelike portrait in bronze of Paul Wayland Bartlett, the sculptor, by Charles Grafly, a slender nude in marble by Chester Beach, entitled, "Beyond," a group by Malvina Hoffman, "Russian Bacchanale," a memorial statue in bronze of Captain Guy Drummond, by R. Tait McKenzie and a child's head by Solon H. Borglum, entitled "Monica." The Stotesbury, Lippincott and Philadelphia prizes had not been awarded at last accounts, but the Fellowship prize will be awarded Mar. 21. It is just announced that De Witt Lockman won the Lippincott prize with his "Gold and Red Kimona."

Eugene Castello.

Group Display at Salmagundi

At the Salmagundi Club, No. 47 Fifth Ave., 45 works by a group which includes J. Massey Rhind, Guy C. Wiggins, H. F. Waltman, Edmond W. Greacen, Oscar Fehrer and H. L. Hildebrandt, and shown to Mar. 1.

The sculptures by J. Massey Rhind are as always marked by strength and vigor. His large figure of "The Scout," has been purchased by Mr. J. G. Butler, Jr., for the Youngstown, O., Museum. It shows a crouching Indian, the set face shaded by the left hand, realistically modeled.

His portrait bust of Ernest L. Ipsen and his study of an aged woman are admirably rendered in the round. Busts of Theodore Roosevelt, Henry C. Frick, George F. Baker and Judge E. H. Gary are all good.

American Toys at Art Alliance

The Art Alliance of America, No. 10 E. 47 St., has installed an exhibition of "Toys Made in America," to Mar. 2. There is a large doll's house, in yellow, with a blue trim, built by Malcolm A. Niernsee, large enough for even a man to enter. The same designer has produced some miniature furniture, including an extension table, an Adam sideboard and an Italian Gothic library set.

The Misses Perkins and Swarts, of the Handicraft Club, Providence, R. I., have made some diminutive doll house furniture, painted like English cottage furniture.

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Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled, as we print only a few extra copies more than our regular edition.

FOREIGN SALE CATALOGS

Illustrated catalogs of the coming important Oppenheim picture sale in Berlin can be seen and studied without charge at the "American Art News" office, as well as those of all important art and literary sales at Christie's and Sotheby, Wilkinson and Hodge's London rooms before such sales, and priced catalogs, following the same. The "Art News" has also for sale copies of the more important foreign sales catalogs.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

IS PENNELL "CAMOUFLAGING"?

Is it possible that "Joe" Pennell is "camouflaging"? We must admit that this is the only explanation which would satisfy us that the recent remarkable occurrence in Philadelphia, the city of his birth, which has led to his leaving the Art Club, where he has been such a constant attendant as a member since the war forced him to leave London, after many years of residence there, is not another of the able and eccentric artist's self-advertising performances.

While we have been told for some time past that "Joe" Pennell, permitted and, it is said, deputized, by both the British and American Governments to portray with his able pencil and needle, "the wonders of work" in the munition factories and shipyards of both countries, had indulged in anti-British and even pro-German utterances and spoken opinions, we dismissed such reports as incredible. Even now, and despite the long and sensational stories in the Phila. dailies, we would prefer to believe that, following the example of the immortal "Jimmie" Whistler, long Pennell's artistic god, whose biographer he is and whose champion he has even been, "Joe" has simply, in the slang of the day, been trying to "put one over" on the governors and his fellow members of the Phila. Art Club.

We commend our readers to the brief and simple statement of what would seem to be the basic facts in the case from our Phila. correspondent, a veteran journalist of sane judgment.

There would certainly appear to be a decided difference of opinion, if the reports in the Phila. dailies are to be at all credited, among the members of the Art Club regarding the matter. One member is quoted as comparing Pennell to a "giant among pygmies," and defending his course, while others are quoted as denouncing him in unmeasured terms. There are also any number of sensational rumors anent the matter afloat, one even to the effect that the artist was forcibly and physically ejected from the club by incensed and patriotic fellow members, etc.

One thing is certain, namely, that if, as again seems incredible, after the honors that Pennell has received from the British Government and people and the adulation that has been awarded himself and his work in America, he has seriously attacked Great Britain, and worse, if he has uttered pro-German sentiments, that he should not only be debarred from the society of American artists and gentlemen, in or out of clubs, but should be prohibited from entering any Government factory or shipyard of the Allies during the war.

This is no time to temporize with any man, distinguished artist or not, who can be rightly accused of disloyalty. "He who is not with us is against us."

But, as we have already stated, we prefer to believe, until convinced to the contrary, that the Phila. Art Club incident is only a "camouflage" on Pennell's part. Even if so, the attempted joke has given him this time, as Whistler found on some occasions, rather more harmful than helpful advertising.



JOSEPH PENNELL

Wayman Adams
In Pa. Academy Display.

FACTS OF THE PENNELL CASE

Philadelphia, Feb. 21, 1918.

No action has been taken by the Board of Trustees of the University of Pa. in reference to the rumored withdrawal or reconsideration of their intention of honoring Joseph Pennell with the degree of Doctor of Literature at the exercises on Washington's birthday. It appears that Mr. Pennell became involved in a rather unpleasant incident in the cafe of the club, Feb. 14 last, brought about by his protest against the entertainment by a member of a number of Canadian officers in khaki, he claiming that they were enjoying a privilege that is denied to American soldiers in uniform.

This precipitated a sort of a row, with the result that the artist was suspended from the use of the club by the House Committee, whereupon he promptly resigned. Whether this resignation has been accepted is not yet known, but it would be well if the Membership Committee gave the matter very careful consideration prior to action and not allow themselves to be misled by the exaggerated reports of the affair in the local press in which it was stated that the end was not yet reached.

Every effort is being made on the part of members in the Art Club to keep the matter quiet, in view of the effect it might have upon the minds of distinguished foreign guests of British and other nationalities serving as our Allies and using the privileges courteously extended to them as strangers.

There seems to be no doubt, in spite of reports of anti-British utterances, of the real patriotism of the artist who, withal, is a man with a very strong sense of justice and is not sparing of strong words to express himself as a critic of things in the social or artistic worlds. His denunciation of the critics who styled Whistler a "poseur" in his recent talk at the Art Alliance, was a good example of how he can "flay 'em alive."

Eugene Castello.

A Deserved Tribute

Editor, AMERICAN ART NEWS.

Dear Sir,

I notice the death of an old friend, Augustus Van Cleef of this city.

I remember what an indefatigable art news getter he was and what a nice mannered man he was at all times.

For personal reasons in the early '80's, I wished to preserve silence as to my giving an annual prize at the National Academy annual exhibition. Just as I had perfected the conditions through the late Horace W. Robbins (then secretary of the academy) Mr. Van Cleef gained information of my gift and called upon me and asked if he might not be the first to announce the gift in the "Herald." His consideration for the welfare of the measure was later shown when in his "Herald" article of July 13, 1883, he told the story of the first prize ever initiated at the institution.

I think Mr. Van Cleef's diplomatic launching of the prize bearing my name had much to do with the creation of the many prizes that were featured later in art institutions here and elsewhere.

Very truly yours,

Thomas B. Clarke.
N. Y., Feb. 18, 1918.

Not His "Secretary"

In the story of the Combination Picture sale at the Plaza Ballroom, Feb. 8 last, published in the AMERICAN ART NEWS of Feb. 10, it was stated, through a misunderstanding, that Miss R. Teschner, who purchased several paintings for a client at said sale, was the "Secretary of a Mr. R. Ederheimer" and had secured these canvases, presumably for a client of his. It is only fair to Miss Teschner to now state that she is not Mr. Ederheimer's "Secretary," and that her purchases were for her own account and that of a client.

OBITUARY

Augustus Van Cleef

Augustus Van Cleef, for some three years assistant editor of the AMERICAN ART NEWS, but who left its service in February, 1916, last, through illness, died in the hospital on Ward's Island, Feb. 14, last, in his 67th year.

He was born at Millstone, New Jersey, and was a member of an old New Jersey and New York, originally Dutch, family. His father was a prominent dry goods merchant and one wealthy for his time, from 1840-1880, in this city, so that he received a liberal education in private schools here and abroad, and also took a special course at the Columbia School of Mines.

Afterwards, and while still a young man, he became Assistant State Geologist of Kansas, and later was appointed U. S. Consul at Barbadoes and La Guayra in turn, which posts he filled with credit to himself and the Government. Resigning from the Consular service in the early eighties, he took up art writing, for which he was well equipped and for many years was the art writer and critic for the N. Y. "Herald." Older New York artists well remember the energy and assiduity with which Mr. Van Cleef reported their activities, and how well he kept the "Herald" in the lead of art news. He made weekly visits to all the studios worth while—a task then easier when the city was smaller and there were comparatively few studio buildings, than now and he became a personal friend of such older men as Homer Martin, George Inness, J. G. Brown, William H. Beard, J. McEntee, E. L. Henry and Edward Gay and later of William M. Chase and Carroll Beckwith, et al. He wrote fluently and a man of wide cultivation, while never a great critic, his work was always worth reading. He also wrote on the drama and music for the "Herald," and was a prime favorite with Mr. James Gordon Bennett. Leaving the "Herald" in the early nineties, through the development of a mental disorder, he later on, and when he had recovered his health, became the Librarian for Knoedler & Co., which post he also held for some years. He was afterwards employed by Robert Appleton & Co., in the preparation of the Catholic Encyclopedia, having become a Catholic on his marriage, about 1900.

Coming back into the art field in 1913 he did good service on the AMERICAN ART NEWS, until two years ago his earlier mental disorder reappeared under a strain of work, and he spent his later days in retirement.

The dead art writer is survived by two children, a girl of 18 and a boy, Roland Knoedler Van Cleef, who is at school. His wife, whom he married in late life, died some years ago. He was one of the earliest members of the Calumet Club and retained his membership until his first illness. His funeral took place Saturday morning last.

William Greenwell

Dr. William Greenwell, veteran, archaeologist, recently died in London, aged 97. He was an expert angler and when 95 fished successfully, with the aid of a companion. The trout and salmon fly known as "Greenwell's Glory" was his invention. Although known as an accomplished writer on art and archaeological topics, it was only in 1908 when through the late J. Pierpont Morgan his collection of prehistoric bronzes had been secured for the British Museum that his reputation was really made.

Dr. Greenwell's benefactions to the British Museum from 1879 to 1883 included a large collection of antiquities excavated by him from British barrows, and described in his work on the subject; a further collection of similar antiquities; a collection of flint implements from Norfolk, illustrating the working of flint by the inhabitants of Britain during the Stone Period, and other antiquities. Some years ago he sold a very fine collection of flint implements, mostly English, to Mr. W. Allan Sturge.

But prehistoric implements did not wholly occupy Dr. Greenwell's leisure moments. For many years he was an ardent collector of Greek coins, the extreme beauty of which is in such striking contrast to the rude forms of ancient flints and bronzes.

William E. Fordham

William E. Fordham, for over twenty years Secretary to the Henry Schultheis Co., No. 142 Fulton St., died Jan. 31 last at his residence in Brooklyn, following a slight apoplectic stroke a few days earlier. He had an excellent knowledge of pictures and art objects and was well known and liked in the art trade.

Mr. Fordham is survived by a widow and two young sons who are serving their country, one with his regiment in South Carolina, and the other with the U. S. Signal Corps at the City College.

William Lockett Agnew

William Lockett Agnew, head of Thomas Agnew & Sons, art dealers, of London, Manchester and Liverpool, died in London, Feb. 14 last. He was 60 years old.

LONDON LETTER

London, Feb. 13, 1918.

The days immediately following Easter will probably see the occasion of the Red Cross sale at Christie's, although no definite statement on the subject has yet been issued. The middle of February is the limit of time by which contributions may be sent in, and the comparatively short time left is spurring on the benevolent-minded to forward their contributions. In spite of the fact that this is the fourth sale of its kind organized by Christie's, valuable donations appear to be forthcoming as readily as ever, so that there is every reason to hope that the proceeds will not fall behind the record already established. Among many gifts of great interest recently received, have been Mrs. Percy Macquoid's antique cameo of the "Head of the Youthful Bacchus," set in diamonds; Sir Sidney Colvin's contribution of the very scarce catalog of the Stevenson items in the library of the late H. E. Widenor, together with a collection of the letters of Swinburne, Meredith, Ruskin, Browning and others; Lady Colvin's gift of Burne-Jones letters, and a chronological series of silver spoons dating from the IV century A. D., from C. J. Jackson, the expert upon English plate. Many valuable gifts have been made by various connoisseurs and dealers who are sure to play the role of buyers as well as donors, for Bond St. is always well represented on these occasions.

A Drawn Lawsuit

A case has just occupied the courts in which three interesting personalities of the day have been involved. They are Alfred Wolmark, the "futurist" artist, Mr. James Elliman of embrocation fame and Mr. Edward Duveen, the latter being the plaintiff. His claim was in respect of the balance of £84 due on an account for the design and production of a stained glass window, commissioned by Mr. Elliman on behalf of his sister for Slough Parish Church, and in regard to which the defendant alleged that an overcharge of £441 had been made. Of this sum, £130 he believed to have been paid as secret commission, and he at the same time contested that the sum charged was excessive, putting in a counter-claim for the return of moneys paid and for damages for alleged negligence. Mr. Wolmark's fee for the design was 600 gns., but apparently its color proved so exceedingly emphatic as effectually to nullify every other window in its proximity. After hearing the evidence in which the usual futile remarks were made about art in general and cubism and futurism in particular, the judge entered judgment for the defendant on the claim and for the plaintiff on the counter-claim. In the evidence given, no imputation of corruption was made against Mr. Duveen. None of the witticisms perpetrated by judge and witnesses equalled the unconscious humor of Mr. Elliman himself, when he stipulated in his first dealings with the plaintiff that he "wanted no saints, or haloes or anything of that kind." Apparently he found "pure color" no nearer to his taste.

Sir Hugh Lane's French Pictures

Further efforts are being made by the Dublin Municipal Art Gallery (which, by the way, boasts a woman curator) to secure the collection of modern French pictures left by Sir Hugh Lane in a will, of which it will be remembered the codicil was left unsigned. The corporation of Dublin has undertaken to erect a suitable gallery for the pictures, if possible, within the five years mentioned and so satisfy the condition made by him that a proper building should be provided. At the present time unsigned wills left by soldiers and sailors are regarded as valid and it is contended that Sir Hugh having lost his life at the hands of the enemy, should be held to come within the same category. Meetings are being held at the Dublin Mansion House in regard to the matter and in the present state of political tension there is no doubt that feeling will run high. The claim which is being put forward by the authorities in Ireland is not concerned alone with the artistic side of the question but rests also upon the commercial value of the collection as a means of attracting visitors from all parts of the world to Dublin and of adding to the general prestige of the city. It may be said that a large proportion of English feeling is in favor of handing over the collection to Ireland.

High Prices for Old Silver

Some remarkable prices for old silver were given at Christie's at the recent Wiloughby sale. An Elizabethan tankard which, before the sale, had been priced by the "experts" at sums varying between £500 and £1,000 did not fall to Mr. S. J. Philips under £1,650, though its total weight was but 13 ounces. This bore the maker's initials, C. B., on a shield, as well as the date 1587; the body was in barrel form, ornamented with engraved strapwork and bands of conventionalized leaves, a winged mermaid forming the highly ornate rest for the thumb. A liqueur case in the shape of a knife-box and dated 1797 was bought by Messrs. Crichton for £225 on the same day.

BOSTON

Mr. Frank W. Bayley's fifth annual loan exhibition of works by early American portrait painters, now on at the Copley Gallery, maintains the standards of his previous displays of this kind in the high quality of the representation of the better known painters. It also contains interesting works by artists little known except to such delvers into obscure sources of information as Mr. Bayley.

Copley is represented by a typical "Portrait of Mrs. Michael Gill," painted when the subject was 83 years old. In this work the painter concentrated on character interest with unusual intensity. A second Copley is a crayon of Catherine Gore, a somewhat prim subject, but not without charm. Gilbert Stuart's "Portrait of Mrs. Perez Morton" was painted in Washington about 1802, and is one of three she sat for by him. She was called in the society columns of the newspapers of her day, "the American Sappho," because of her culture and the brilliancy of her Salon. She wrote prose and verse under the pen name of "Philenia." A second, and good Stuart, is the "Portrait of Mrs. George Bethune."

Henry Sargent, born in Gloucester, and who was for a time a pupil of Benjamin West, is represented by "The Tea Party," a somewhat pretentious work illustrating a social affair, with many figures in conversation, disposed about two rooms, much in the manner of a stage tableau. Prominent also is Benjamin West's portrait group of "Robert Drummond, ninth earl of Kinnoull, Thomas Drummond and Miss Abigail Drummond," signed in full and dated 1781.

There is a curious and quaint still life of fruit by John Johnston, dated 1801, supposed by Mr. Bayley to be the first painting



LANDSCAPE
Blakelock
(27x37½)

In Geo. A. Hearn Sale.

of its kind done in America. The craftsmanship is good and the ripe peaches are skilfully painted. Johnston was self-taught, and presumably studied the Flemish painters. Other painters represented are John Sharpless, Thomas Sully, "Portrait of Simon Snyder" (Governor of Penna., 1808-1818), John Trumbull, "Portrait of Mrs. De Witt Clinton," John Sharpless' five pastel portraits of five justices of the U. S. Supreme Court, Mather Brown, portrait of himself, and Blackburn, Badger and Earl.

Robert Wade is completing at his studio a large mural for the Boston University Divinity School Chapel on Chestnut St. The text from which the artist worked is: "As the Father hath sent me, even so I send you." The painting is dominated by a heroic figure of Christ, as in the act of commissioning his disciples to go into all the world.

Artist members of the St. Botolph Club are holding their annual exhibition. Frederick C. Hall's pen and ink bookplate designs are a new note in the show, which on the whole, well represents the characteristic and well-known work of William M. Paxton, Arthur Spear, Hermann Dudley Murphy, Charles H. Woodbury, Leslie Thompson, Joseph De Camp, Philip L. Hale, I. M. Gauguin, Cyrus Dallin and others. John Singer Sargent, by invitation, shows two small oils made on the Deering estate in Florida; pleasant little idle hour pastimes of an artist on an outing.

Ernest C. Sherburne.

Mr. Samuel O. Buckner, of the Milwaukee Art Ass'n., and Mrs. Buckner were the guests of honor recently at 483 West End Ave.

PARIS LETTER

Paris, Feb. 13, 1918.

Paris is treated to a few really good exhibitions just now. That of Lebourg is still open and I cannot refrain from returning to it for a more particular mention of certain of its features. One has here in nearly 300 numbers the visible history of this artist's notable development from first to latest. I am quite sure that with this advantage of comparison, many of his admirers will like some of the pictures in his earlier manner, better than the recent ones. He has indulged too far his fondness for vagueness of effect. It might even in some instances be called indecision. One sees in his work of a few years ago a clearer detail, with less affluence of color, it is true, but a continued adherence to the one, need not have been in any degree a bar to the other, which has grown with experience and an impassioned study of Nature. Of course, there are traits of beauty in his mature creations that are hardly more than foreshadowed in the older ones. The atmospheric charm is much greater. The question is whether these traits fully compensate for his present ultra-impressionist manner.

Remarkable Monotypes

An exhibition by an artist of an entirely different school, that has impressed me very strongly is that of Pierre Labrousse, a series of monotypes in the highest degree interesting and in many respects satisfying. He attains by his rapid execution in black and white to a power of expression and of modulation, so to speak, that is extremely rare. It may be objected that there is sometimes a very literal severity in his touch; but the very fact that this severity is present in some of his works and absent in others is witness to his entire sincerity and

Mrs. Armington's Etchings

Mrs. Armington, the wife of Mr. Frank M. Armington, has done some quite exquisite little etchings of features of Old Paris, most attractively published in a tiny booklet, just the thing for delicate presentation among friends. Mrs. Armington is specially qualified for the etching of subjects of this nature. She loses nothing of their poetic, romantic or archaeological significance. Not only has she done much in the interpretation of the most lovable aspects of Paris, but has also well proved her intimate comprehension of provincial architectural antiquities.

Some Recent Sales

The Salle des Ventes has produced few remarkable prices of late. At the sale at the Petit Galleries, directed by M. Dubourg, the following were noted: Paintings: Boudin, "Les Yachts dans le Bassin de Deauville," \$440; John Lewis Brown, "Le Maréchal Mac-Mahon et son Etat-Major sur le Champs de Bataille de Magenta," \$640; Corot, "Entrée de Bois," \$770; Gustave Doré, "Les Saltimbanques," \$660; Fantin-Latour, "Baigneuses," \$1,380; Harpignies, "La Vallée du Loing à Saint-Privé," \$1,870; Ch. Jacques, "Coq et Poules," \$660; Jacquet, "La Romance," \$1,160; Lebourg, "Le Port de Bercy," \$530; Alphonse de Neuville, "Batterie d'Artillerie en Action," \$1,200; Roybet, "Le Bravo," \$1,070; Thaulow, "Les Dunes à Ambleteuse," \$720; Veyrassat, "La Rentrée de la Moisson," \$960; Ziem, "Caique Traversant le Bosphore," \$1,200.

In the final sessions of the Claretie sale, the modern Mss. and autographs brought Octave Mirbeau, "Les Affaires Sont les Affaires," \$530; Sainte-Beuve, "Lettres à la Princesse Mathilde," \$530; 202 letters of relatively low prices. For a manuscript of George Sand to Charles Edmond, \$470; letters of Victor Hugo (separately), highest price, \$33; letter of Wilhelm II, \$41; letter of Wilhelm I, \$11.

Furniture Industry Protest

The Faubourg Saint-Antoine, symbolical of the furniture-making industry, is trying to effect a reaction against the efforts of the Comité Technique des Arts Appliqués in the direction of progressive originality. This committee has countenanced some things in applied art which are not wholly praiseworthy; but on the whole its self-attributed mission is an excellent one. The war has emphasized the fact that in the applied arts, as in many other matters, the Germans, by appropriating ideas that were largely due to French inventiveness, skill and taste, were in a fair way in 1914 to reap nearly all the profit to be derived therefrom. It was the old story of the Frenchman originating something and his neighbor putting it to most practical use.

Growth of the German Art League

It was fifteen years ago that the Germans began seriously to attempt to supplant the French in the fabrication of furniture in the more favored of the antique styles; Louis XIV, Régence, Louis XV and Louis XVI; but they departed also from the rigid imitation of the products of those periods by appropriating modern French variations. More important still, they studied the views on applied art of William Morris, Ruskin, Van der Velde, the Belgian, and the small number of French innovators. They organized a great artistic "work league," the object of which was to perfect technical instruction and to refine the taste of students. Its membership grew from 24, when it was born at Munich in 1897, to 2,000 in 1914. Architects, engineers, cabinet-makers, ceramists, makers of pictured or colored glass, the heads of great retail emporiums, important industrial capitalists, bankers, publishers, writers, all joined in the movement, which extended also to Holland, Austria and Scandinavia.

The league dominated almost every public or private construction enterprise which had an artistic side, and when the war began was about to hold a vast exhibition at Cologne. Its ramifications existed everywhere in Germany. Under its patronage all the industrial arts were taught, workshops, exhibitions, galleries were established, pamphlets were published, lectures were given and salesmen and saleswomen were trained for the art trade. The German government subventioned the enterprises in applied art which gave promise of success.

Makers of "Fake" Furniture Alarmed

It is not surprising that the more progressive spirits in French art have at last awakened to the necessity of regaining the ground thus relatively lost. The Comité Technique may commit some errors and its followers more, as has already been the case, but all the same its purpose is praiseworthy. The imitative furniture makers of the Faubourg Saint-Antoine and the forgers of pseudo-antique furniture, who have flourished so long in obscure alleys of the Montmartre quarter, whence has come much of the so-called Louis XV, Régence, Louis XVI and Directoire stuff that adorns the salons of nouveaux riches, both in Europe and America, are naturally in mortal fear of the new movement. But it is to be hoped that, without too great pretentiousness, it will push its way forward. B. D.

THE GEORGE A. HEARN SALE

(Continued from page 1)

of our native art through the regime of a foreign director and snobbish American trustees. His gift of a most superior collection of American pictures to the museum, and his creation and bequest of a fund for the purchase of American pictures and their upkeep, in the museum by Mr. Hearn, followed and kept pace with his persistent advocacy of American art, and the necessity of its acquisition by the museum, to his fellow trustees. He proved his faith by his works, and it is gratifying to record that his finest pictures, taken as a whole group, and the sale of which will be the feature of the coming auction, are by modern American painters.

Wide Range of Collection

It is of course impossible in a single article and, with limited space, to give even an idea of the variety and interest of the Hearn collections. The handsome catalog de luxe, in which the many thousand items are well described by competent writers and students, and the more striking of which are beautifully illustrated, is in itself a study of days. No art collections have ever come of the N. Y. market which excel those of Mr. Hearn in range and variety.

The Much Discussed "Blue Boy"

It has been thought wise to give, as the frontispiece of the ART NEWS this week, a reproduction of the well known picture, entitled "The Blue Boy," for familiar as it is through countless reproductions, public interest will centre in its auction fate. Whether, as the late William H. Fuller, at the sale of whose pictures, Feb. 23, 1898, Mr. Hearn purchased the canvas for \$50,000 believed, and as Mr. Hearn firmly believed to his death, this picture is the original "Portrait of Master Buttolph," better known as "The Blue Boy," by Gainsborough, or another version by his master hand of the similar work owned by the Duke of Devonshire, or, as has been argued, a copy by no less a hand than that of Hoppner, or even by some lesser brush, of the Devonshire picture, may never be known, but that the Hearn canvas is a striking and impressive one cannot be gainsaid. It is generally believed that Gainsborough first showed "The Blue Boy" at the Royal Academy of 1770 and the earliest mention of the work is found in Jackson's essay on Gainsborough, published ten years after the artist's death, where it is spoken of as "already famous." Edward Edwards, in his sketch of Gainsborough in his "Anecdotes of Painters," published in 1808, says the work "is now in the possession of Mr. Hoppner," which gives credence to the theory that Hoppner copied, as well he might have been tempted to do, so fine a subject.

There has never been any question as to the authenticity of the Devonshire "Blue Boy," and so the question remains: Who painted the Fuller-Hearn version? The controversy over this picture, which has raged for many years, will be again revived by its present offering for sale.

Early English Pictures

Of the other early English pictures in the Hearn collections, some are of unusual quality, but they vary much in merit. The works of the Norwich school, two of the seven examples of Constable, two of the five Boningtons, Cotes' "Lady Stanhope," Raeburn's "Portrait of a Gentleman," the soft-toned church interior, by the great Turner, and Reynolds' "Dr. Burney" are perhaps the best.

Works by Early Continental Masters

Of the early Continental schools there are several examples, notably, two of Albani, typical in color, a "Portrait of an Artist," given to Ferdinand Bol, two Bonifazio, two Coello, two examples of the old Spanish landscapist, Collantes, a Gerard Dou, a fair Goya portrait, three large and



ON THE BEACH SCHEVININGEN
Jacob Maris
In Geo. A. Hearn Sale.

superior Guardi's (one, "Ruins with Figures," beautiful in quality), a Palma Vecchio, a Pourbus, several examples of the old Dutchman, Van de Helst, Van der Neer, Van de Velde, Van Goyen, van Ostade, Verspronck, Victoors and Jan Wyants, which are worthy of attention.

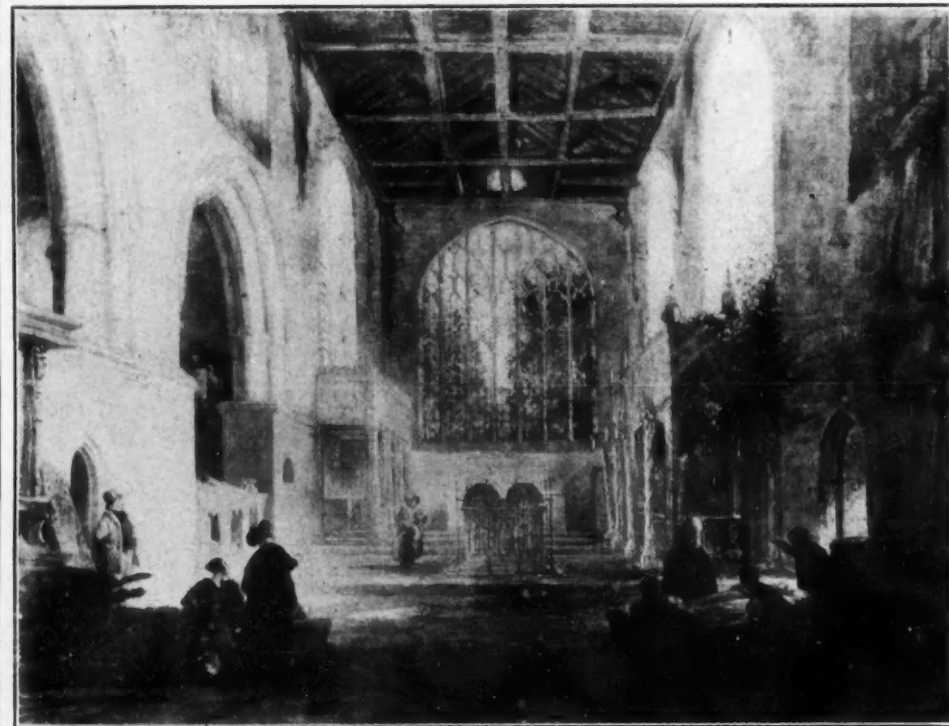
Modern Foreign Canvases

The modern foreign schools are fairly well represented, notably by a splendid group of ten Boudins, two Brascassats, three Cazin, a figure Corot, three Coutures (including his famous large composition, "Love Drives the World"), two of three Daubignys, three Decamps, three Diazes, three Dupres, a Fromentin, two Harpignies, a Jongkind, two Laverys (a landscape and a figure), two Michels, a Pasini, a Pokinow, a Raffaelli, a Ribot, a Roybet, two Troyons, a Ziem and a Zorn.

There are, of the modern Dutchmen, examples of Kever (4), Jacob and William Maris, Mauve (cattle), Neuhuys, Israels and Weissenbruch, while of other nationalities, not already mentioned, one finds Thaulow, Olsson, Cabat, Courbet, Fechin, Lerolle, Albert Lynch, Marilhat, Meunier, Shannon and Vollon, all well represented.

The Modern Americans

Lastly, one comes to the really remarkable group of oils by modern Americans, a school in which Mr. Hearn much delighted, and whose dispersion, if one is not mistaken, will perhaps prove the feature of the sale. Seldom have so many really superior works by the best among our native painters come to the auction block. While Mr. Hearn favored certain painters, his taste was catholic in American art. George Bogert, who was from a youth his protégé, is represented by no less than 32 examples.



FITZ ALAN CHAPEL—ARUNDEL

Turner
(28x36)

In Geo. A. Hearn Sale.

which well show the range of his good art. The panel of six Blakelocks, among them the "Moonlight and Clouds," and the "Landscape at Sunset," will excite lively competition, as will also the equally fine panel of eight Wyants, all of his best period, the "Wood Gatherers" of George Inness and his two other examples, the two Homer Martins and especially the five splendid Murphys. Other Americans well exemplified are Bunce, Emil Carlsen (his Academy picture, "The Surf"), Bruce Crane (2), Daingerfield, Dannat, Charles H. Davis, Dearth, Dessar (3), Dewey, Dewing, August Franz (5), B. R. Fitz, Gauley, Swain Gifford, Hassam, Hawthorne, George Hitchcock, Alfred C. Howland (7), George Inness, Jr., Jongers, Kost, La Farge, Louis Loeb, Wull H. Low, Thomas Moran, Naegele, Nisbet, Ranger, Rehn, Theodore Robinson (4), Sartain, Smedley, Snell, Alice Kent Stoddard, Tryon (3), Horatio Walker, Edwin Lord Weeks (7), Guy and Carleton Wiggins and Irving Wiles.

Other Art Properties

The art properties of Mr. Hearn, outside his pictures, are so numerous, so varied and of so many different kinds, that it would require pages to even attempt to describe or detail them. Suffice it to say that it will take an entire afternoon, that of Monday next, to dispose of the jades, lacquers, enamels and cabinet objects alone; Tuesday afternoon to disperse the old Chinese blue and white and decorated porcelains, and European and Oriental bronzes, while on Wednesday the sale of the antique single color porcelains, will take several hours.

The large and remarkable collection of ivory carvings will consume the afternoons

of Thursday and Friday, while Saturday afternoon will be devoted to the dispersion of the decorated Oriental and other porcelains, and the furniture, Oriental rugs and embroideries. Even the afternoon of Monday, Mar. 4, will have to be given to the winding up of this unique sale, with the dispersion of the miniatures, snuff boxes, European ceramics, Greek and Roman glass, Hispano-Moresque plates and miscellaneous objects.

It must be remembered that vast as are the properties to be sold next week, that Mr. Hearn had before his death given several collections of art objects to the Metropolitan Museum, and that Mrs. Hearn bequeathed the same Institution the large collection of watches left her by her husband.

James B. Townsend.

MINNEAPOLIS

The patriotism of the students of the Minneapolis School of Fine Arts is shown by nine students wearing the uniforms of the American fighting forces. Three alumni are also serving and three belong to the camouflage department of the engineers.

Only twice in the history of the Institute have there been as large an attendance in any one day as on Feb. 10, when more than 2,600 heard the concert given by the Orchestral Society. For the accommodation of persons unemployed on heatless Mondays the Institute will be kept open with no admission charge.

The Board have extended the courtesy of the Institute to all soldiers from Fort Snelling and sailors from Dunwoody Institute, and the mingling of the uniforms



PORTRAIT OF A MAN

Raeburn

In Geo. A. Hearn Sale.

SAN FRANCISCO

The Newspaper Artist's League, which comprises many of the leading men of the press, will hold an exhibition of their work at the St. Francis Hotel, beginning Feb. 27. The exhibit consists of watercolors, oils and drawings.

Bruce Nelson is displaying a number of canvases at the Helgensen Gallery. He has enlisted in the aviation corps and has recently received a commission which takes him to Columbus, Ohio. His "Golden Shore," recently purchased by a Southern Californian, won the silver medal at the Exposition here.

A recent canvas by Maxfield Parrish is shown at the Schussler Gallery.

A French artist, Louis Icart, painter of war scenes, will show some of his work in the Schussler Gallery. His recent exhibition was a success, the pictures selling rapidly.

A large canvas, 50 by 20, by Oscar Borg is to be hung in the anthropological department in the University of California. He has recently returned from a visit to the Hopi village in Arizona where he found the material for his canvas. Contemporary Dutch paintings are shown at the Tollerton Gallery during February.

Rollo Peters is displaying canvases at the Rabjohn Gallery. At this place, Dr. Hartland has placed his portrait bust of Alfred Salzbrenner. Lucile Poullin has returned from Arizona and New Mexico and is to be found in her former studio on Sutter St.

Mary Du Bois.

SPRINGFIELD (MASS.)

The 41st annual exhibition of modern Americans, arranged by Mr. James D. Gill is on in the galleries of a department store here to Mar. 2. Mr. Gill has made his usual good selection and shows this year no less than 121 works, representative of all the leading modern American painters. He has prepared, as always, an attractive and well compiled catalog with brief biographical notices of the artists represented, and compliments the AMERICAN ART NEWS by printing in the same its editorial of Jan. 26 last on "High Art Prices Abroad," with its advice to Americans to buy good art works not as a luxury, but as an investment and an education.

MONTREAL

The 81 pictures from the collection of Lady Crummond, now shown at the beautiful Galleries of the Art Association through Mar. 16, are a delight and a surprise, even to local art lovers, who do not know the wide range and beauty of the collection.

Such artists as Bosboom, Boudin, Carriere, Daubigny, Daumier, Degas, Diaz, Dupre, Etty, Fantin-Latour, Forain, Claude Lorraine, Gericault, Goya, Guardi, Franz Hals, Haddignies, Henner, Pieter de Hoogh, Hoppner, Isabey, Israels, Jacque, Jongkind, Leley, L'Hermitte, Linnell, Jacob, Willem and Matthew Maris, Mauve, Meissonier, Mignard, Millet, Monet, Moro, Morland, Opie, Piloty, Pourbus, Reynolds, Rousseau, Rubens, Ruisdael, (Jacob), Segantini, J. M. Swan, Troyon, Turner, Van Dyck, Van Goyen, Van den Tempel, Velasquez, Watts, Whistler and Jan Wynants are all characteristically represented.

LINCOLN (NEBRASKA)

The Nebraska Art Association held its annual exhibition at the State University Art Gallery during January. Canvases of note were included in the 92 paintings, among them those of Bruce Crane, Charles S. Williams, Ben Foster, Daniel Garber, Birge Harrison, E. W. Redfield, Luis Mora and others. The "La Paresse" of Lawton Parker held the place of honor in the gallery, while the special feature of the exhibition was the display of 36 works by Jonas Lie, several of which belong to the unusual "Panama series."

M. C. Wells.

CHICAGO

Following its successful exhibition in N. Y. the retrospective collection of works by Arthur B. Davies is soon to be shown at the Arts Club of this city.

The 22nd annual exhibition by artists of Chicago and vicinity is at the Art Institute, Feb. to Mar. 17. Normally, this is the second great event of the local art season, the Institute's annual autumn display being of course, the first. This year, however, the artists show follows a worthy rival in the Alumni exhibition just preceding; and perhaps for that reason the first glimpse of the current display does not seem quite so impressive as formerly. However, a careful survey shows some things that are new and many things that are good, even to a superlative degree.

This year, at last, the first prize went to a Taos Colony man, Victor Higgins, who won the Mr. and Mrs. Frank G. Logan medal, and award of \$500. His "Fiesta Day" which will be remembered by those who saw the show in N. Y., as a picturesque grouping of two Indians on horseback, with a standing figure in half length at the left side. Its beauty of color and grace of composition have also been remarked. Higgins is the most poetic man of the Indian School, unless it be Blumenschein. A little picture of his, "Taos Valley" in the current show is the very epitome of his art, dreamy as the realm of romance.

The Mr. and Mrs. Frank G. Logan medal, with \$200, fell to the lot of Emil Zettler for one of the delightful wood carvings in which he excels. There is a quality about Zettler's wood carvings that is both racial and individual. One feels in them all the splendid craftsmanship of this gifted man, and an inner tenderness of sentiment, not always so marked in his marbles and bronzes. His wood carvings seem to have been loved into life with every stroke. His scientific technique becomes instinctive in this medium, and seems a skill that has grown to be second nature.

The awarding of the Wm. Randolph Hearst prize of \$300 to Alfred Juergens was generally pleasing to the artist's many friends, and a public which has long admired the gladness of his flowers and gardens. There is a geniality about this man's work that warms the heart, making one feel that one who loves so well these sunny garden nooks, and realizes them so effectively on canvas, must be a cheerful soul, with a nature full of sunshine. His "Lilac Bush," which captured the prize, is one of the best things he has done, colorful and glowing, full of the life and freshness of spring, and executed with spontaneity and freedom.

The Clyde M. Carr prize of \$100 for a meritorious landscape in any medium, was bestowed upon one of Pauline Palmer's group entitled "After the Blizzard," an exceptionally worthy piece of painting, even for an artist of Mrs. Palmer's standing, transforming commonplace corners into scenes of beauty through the magic of snow, the artist has wrought into this small canvas.

An inexplicable picture is the "Mrs. F." of Ejnard Hansen, which was accorded honor. A certain flat and simple dignity of line, together with quiet harmony of dull color gives it aesthetic charm, although the subject is of that disturbing sociological type which one questions in art. This may seem empiricism, or the mere super-snob-

bishness of a beauty lover, who can find nothing to please in this pale, ill-conditioned woman with her general look of woe and incompetency. Surely, however, one may look to art for pleasure, and relief from all the sordid misery of life.

Works by Younger Artists

One would like to mention the works of some of the younger artists as seen in this show, notably that of Indiana Giberson, and Karl Kraft. It would also be a pleasure to describe in detail some of the group by Leon Gaspard, invited by the committee, and to say a few words regarding the many good things by members of the juries not in competition for awards. This, however, must be left for another chapter.

Young's Art Galleries recently acquired an important canvas by George Inness, which was reproduced in the ART NEWS of Feb. 16, one of his few marines, known as "A Tragedy of the Sea," which is now on exhibition. An admission fee of 50 cents is charged; the proceeds going to the Woman's Committee of the National Council of Defense.

The sixth annual exhibition of the Chicago Society of Miniature Painters is also on at the Institute, together with the Chicago Society of Miniature Painter of which I will say something next week.

Marion Dyer.

ROCHESTER (N. Y.)

The Memorial Art Gallery is exhibiting during February a miscellaneous collection of recent canvases by a number of well known contemporary American artists, with a special exhibition of oils and water-colors by Felicia Waldo Howell.

Among the important pictures in the former group may be mentioned Cecilia Beaux' Medal of Honor canvas from the San Francisco Exposition, Colin C. Cooper's "Temple of Art, San Francisco," and his portrait of two girls, "Naomi and Irma," Emma Lampert Cooper's Winter Academy picture of this year, "At Les Martigues, France," Lilian Genth's group of eight or ten of her best recent works, large and small, a Child Hassam interior, "The Morning Room," and a small marine, "Spanish Ledges," a fine October landscape by Bruce Crane, and an interesting canvas by Elliott Daingerfield, "Ploughing in Carolina." Ballard Williams is represented by one of his Arcadian landscapes.

Other painters contributing are Leon Kroll, who has a fine group, including several landscapes in his modern manner, and John F. Carlson, whose "Melting Snows," "November Woods" and "Summer Night" are already well known. Ernest Ipsen sends two excellent portraits, one of Miss Leach, the other of Mr. L. S. Ipsen, both strong examples of his work. Frank De Haven contributes three landscapes.

Felicia Waldo Howell's "one woman" showing is a charming and satisfying group.

BUFFALO

The exhibition of the paintings at the Albright Gallery by Garber, Lathrop and Spencer is attracting much attention. Among the important paintings of Garber are the "Summer Phantasy," "Pasture Corner" and "Up the Cattalossa." These paintings show the skill with which Garber paints the effects of sunlight and his fine feeling for the varied beauties of nature.

The art departments in several of the local high schools have organized classes in poster designing.



AUTUMN

J. Francis Murphy

In Geo. A. Hearn Sale.

ART AND BOOK SALES

Coming Sales at Anderson's

Several interesting collections are now on exhibition at the Anderson Galleries, Park Ave. and 59 St. One of Chinese porcelains, gathered by Mr. A. F. Bowman, of London, England, numbering about 500 pieces. Many come from notable collections dispersed in Europe during the past few years. They will be sold on the afternoons of Feb. 28, Mar. 1 and 2.

The library of the late Mark P. Robinson of Honolulu, consisting of rare old first editions, sumptuous bindings, unpublished letters and manuscripts by Eugene Fields, Gissing, George Meredith, Byron, Burns Stevenson and other important writers will be sold Feb. 26 to Mar. 1 inclusive.

The notable collection of paintings made by the late John D. Crammins of N. Y., will be placed on exhibition today and will be sold Mar. 5. The painters represented include George Inness, Firmin Girard, Rembrandt Peale, Reynolds, Guido Reni, Carreno de Miranda, Teniers (the elder), Munkacsy, Diaz, Sir Lawrence, Bouguereau, Van Dyck, Corot and John Constable. Fifteen fine miniatures collected by Mr. Crammins will be sold the same evening.

The Crammins library, which includes many unusually fine sets of extra illustrated works, Bibliophile Society publications, first editions, rare Americana, important autographic material and other interesting items are now shown in the bookroom. Probably the most noted item in this collection is the Daly bible, extended to 42 volumes by the inclusion of over 8,000 prints, original drawings and other bible illustrations. The sale will take place Mar. 5, 6 and 7.

Salmagundi Club Sale

At the third and final session of the annual auction sale of the Salmagundi Club, Feb. 15, 60 little pictures were sold for \$2,692.50, bringing the total of the three nights' sale to \$9,827. The sale last year brought \$11,182.

The clubhouse fund received \$935, realized from the sale of the pictures donated by Frederick J. Waugh and \$5,000 from the others, a total of \$5,935.

Among the pictures that brought the highest prices at this final session were:

No. 169—"Rising Gale," by F. J. Waugh, purchased by J. H. Kruse for \$310.
No. 181—"Golden Moments," by Bruce Crane, purchased by Henry Neumann for \$230.

Shakespeare Library Sale

(Continued from last week)

Rare first editions bearing early London imprints in the Shakespeare library formed by an English collector were dispersed at the third session of the sale, Feb. 14, at the Anderson Galleries, for a total of \$6,682.

No. 529—"The Works of Benjamin Jonson," by Ben Jonson (engraved title by Hole). (London, 1616-31-40.) The first edition ranking with the first folio Shakespeare was purchased by J. J. Richards for \$300, the top price of the session.

Other sales were:

No. 587—"La Description Geographique des Provinces et Villes Plus Fameuses de l'Inde Orientale," by Marco Polo. (Paris, 1556.) The first edition. Steevens (in his notes on Shakespeare) suggested that Shakespeare found the germ of "The Taming of the Shrew" in Marco Polo's voyages. George D. Smith, \$200.

No. 495—"Opera Hrosvita Illustris Virginis et Monialis Germane Gente Saxonica Orte Nuper a Com." (Hrosvit) (Norimbergae, 1501.) A rare volume illustrated with wood engravings. It is said a striking resemblance is to be noticed between Hrosvita's "Collim-hus" and Shakespeare's "Romeo and Juliet." George D. Smith, \$150.

Shakespeare Library Sale

(Final Session)

The 246 items sold at the fourth and final session Feb. 15, brought \$1,443, making a total of \$28,030 for the complete sale.

No. 792—"The Works of Mr. William Shakespeare," revised and corrected by N. Rowe. (London, 1709-10.) The first complete edition of Shakespeare's works and containing the first life of Shakespeare, as well as the first criticism of his work, was purchased by J. J. Richards for \$295, the highest price.

No. 858—"The Life and Death of Thomas Wolsey Cardinal," by Thomas Storer. (London, 1599.) One of the principal sources of Shakespeare's Henry VIII, went to George D. Smith for \$250.

Grant B. Schley Sale

(Fourth Session)

Miniatures, cabinet ornaments and curios were dispersed at the third session of the Grant B. Schley sale, Feb. 14 last, for a total of \$11,252.50.

No. 1082—A bronze group, "Boys Mounting a Farm Horse," by A. Le Duc, brought \$800, the top price of the session, from the Van Brink Galleries.

Tapestry portieres, bronze statuettes and antique mirrors were dispersed at the fourth session of Feb. 15. A total of \$21,216.50 was netted, making a total for the four sessions of \$51,002.

No. 1302—A large Kermanshah rug, with ivory white ground, conventional lotus and leaves in colors, brought \$1,800, the top figure of the session, from C. D. Bedrosian.

Other sales follow:

No. 1256—Flemish tapestry with historical figure. Lans, \$825.

No. 1225—Persian silk rug, with panels and inscriptions on a pink field. Donchian, \$880.

No. 1305—Large antique chime clock, with silvered dial showing phases of the moon, and painted panels by Thomas Paine. (London, XVIII century.) L. Van Brink, \$810.

No. 1257—Antique carved oak cabinet, Gothic, with carved Gothic panels. Adler, \$800.

No. 1260—Fragrant carpet, with blue field. F. Rose, \$730.

No. 1312—Iran large rug, with rose red field. Costikyan, \$600.

No. 1243—French bronze group, by P. J. Mene, signed and dated 1861. O. C. Seebass, \$400.

No. 1245—Bronze statuette, signed by Laporte. Rev. George Lucas, \$205.

Oils, portraits and paintings were sold at the final session Feb. 15, evening.

The 122 pictures brought \$6,975.50. The best bidding was for No. 1464, "A Young Huntsman," by A. Palamedes, obtained by W. W. Seaman, agent, for \$410.

No. 1357—Four paintings of the "Four Seasons," by Virgilio Tojetti (American, 1851-1901), went to Ralph A. Gushee for \$380.

No. 1469—"Portrait of a Lady," by an unknown artist, was purchased by H. C. Mathews for \$180.

Karl Freund Bankrupt Sale

The third session of the sale of furniture and objects of art from Karl Freund, Inc., bankrupt, at Silo's Art Galleries, Feb. 15, realized \$5,500.

The highest price of the session, \$185, was paid by Mrs. Work for No. 212, three-piece Adam Chaise longue.

No. 183—Two antique Italian sconces, decorated porcelain frames and etched glasses, went to Col. Gray for \$160.

At the fourth and final session, Feb. 16, a total of \$55,000 was realized for the 168 items sold, making a grand total of \$65,000 for the entire sale.

(Sales continued on page 8)



SUMMER LANDSCAPE

Wyant

(16x20 1/4)

In Geo. A. Hearn Sale.

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ART AND BOOK SALES

(Continued from page 7)
Karl Freund Sale

The highest price of the session, \$2,000, was paid by Mr. Johns for two oils by Philippe de Champaigne (1602-1674) and Nicholas Poussin (1594-1665). No. 439—Pair of XVIII century Italian oil paintings of the School of Canaletto, was purchased by Mr. Dawson for \$1,500. No. 332—Large XVIII century antique Flemish painting went to Col. Gray for \$1,200.

Capitani Antique Sale

The first session of the sale of the Capitani art collection, including many objects from Florence and Venice, took place Feb. 15, at the Anderson Galleries, when a total of \$5,352.50 was realized for 159 lots.

No. 115—A carved oak cupboard inscribed "I. E. G., 1717" was purchased by B. M. Crawford for \$560, the highest figure.

Other sales of interest follow:
No. 145—Carved oak cupboard (Yorkshire), inscribed: "W. J. B., 1706." F. Eastman, \$275.
No. 152—Inlaid Jacobean oak cabinet. M. F. Chase, \$200.
No. 141—A bronze statue of Mercury. F. Baumeister, \$160.
No. 129—Carved Jacobean oak refectory table with frieze curiously cut with a series of oblong and circular panels. S. Homer, \$180.

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ARTISTS' EXHIBITION CALENDAR

BALTIMORE WATERCOLOR CLUB, Peabody Institute Gallery, Baltimore, Md.—Twenty-second annual exhibition. Opens Mar. 11, 1918. Exhibits received Peabody Institute, Monday, Mar. 4, 10 A. M. to 3 P. M.

NATIONAL ACADEMY OF DESIGN, ninety-third annual exhibition. Fine Arts Galleries, 215 W. 57 St., N. Y.—Mar. 15-Apr. 21, 1918; exhibits received Feb. 27 and 28, 1918.

NEW HAVEN PAINT AND CLAY CLUB, Yale School of Fine Arts, New Haven, Conn.—Eighteenth annual exhib'n Apr. 2-27. Entries by Mar. 16. Exhibits received Mar. 23.

ST. LOUIS ARTISTS GUILD, Fifth annual exhib'n Apr. 9-June 30. Entries by Apr. 5. Exhibits Apr. 9.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

American Water Color Society, National Arts Club, 119 E. 19 St.—Annual exhib'n, to Mar. 1.

Anderson Galleries, Park Ave. and 59 St.—French aviation paintings by Lieut. Henri Farre, Mar. 10-20.

Art Alliance, 10 E. 47 St.—Toys. Some made by Internats, to Mar. 2.

Arden Galleries, 599 Fifth Ave.—Portraits and paintings by Charles Hopkinson of the Fenway Studios, Boston, to Mar. 3.

Arlington Gallery, 274 Madison Ave.—Pictures by Maxwell Armfield, to Mar. 2.

Art Salon, Hotel Majestic, W. 72 St.—Under the direction of Fred Hovey Allen, Exhib'n of paintings of the "Streets of New York." By a group of artists, through Feb.

Avery Library, Columbia University, N. Y.—Photographs showing University at different times of day.

Babcock Gallery, 19 E. 49 St.—Oils by Wells M. Sawyer and Helen Alton Sawyer, to Mar. 3.

Berlin Photographic Co., 305 Madison Ave.—Exhibition of "Portrait Sketches of Children," executed by Miss Lauren Ford, Mar. 1 to 30.

Bonaventure Galleries, 601 Fifth Ave.—Presidential bronze medals and a fore-edge painting. Limoges Enamels.

Bourgeois Galleries, 668 Fifth Ave.—Sculptures by Gaston Lachaise, to Mar. 9.

Brooklyn Museum, Eastern Parkway, Brooklyn—French Government exhibit, from San Francisco Exposition, to Mar. 17.

Camera Club, 121 W. 68 St.—Thirty-eight photographs of landscapes taken at Gardner, Me., by Bertrand H. Wentworth, to Mar. 2.

Catherine Lorillard Wolfe Art Club, Grace House, 802 B'way—Paintings by Evelyn E. Rockwell and Francis Elmer, to Mar. 1.

The Century Association, 7 W. 43 St.—Paintings of Indian life in New Mexico and Arizona and wild flower scenes of California, by Theodore Wores, to Feb. 28.

City Club, 55 W. 44 St.—Photographs by Kenneth Clark.

Daniel Gallery, 2 W. 47 St.—Mexican paintings by Paul Burlin, to Mar. 4.

Dudensing Gallery, 45 W. 44 St.—Watercolors by Ritschel, Signorini and others.

Durand-Ruel Galleries, 12 E. 57 St.—Paintings by Renoir, to Mar. 9.

Edison Gallery, 473 Fifth Ave.—Exhib'n of recent landscapes by George Inness, Jr., to Mar. 1.

Ehrich Galleries, 707 Fifth Ave.—Paintings of merit by lesser known masters, to Mar. 1.

Ferargil Gallery, 24 E. 49 St.—Paintings by George M. Bruestle, to Feb. 28. Children's portraits in pastel by Warren Davis, through Feb. Dresden, Old Chelsea and Crown Derby figurines, through Feb.

Fifth Avenue, No. 556—Pictures by Mortimer Bloch, Russian artist, assembled by Mrs. Albert Sterner, to Mar. 1.

Folsom Galleries, 396 Fifth Ave.—Landscape and figure paintings in oil by William H. Singer and Louis Ritman, to Mar. 6.

The Grolier Club, 47 E. 60 St.—Mezzotints from Von Siegen to Cousins, to Mar. 9.

Kraushaar Art Galleries, 260 Fifth Ave.—Recent paintings by Augustus Vincent Tack, to Mar. 2. Works by John Sloan, Mar. 12 to 30.

John Levy Galleries, 14 E. 46 St.—Dr. Sanden's collection of American paintings—Wyant, Horatio Walker and others, to Mar. 2.

The Little Gallery, 15 E. 40 St.—Antique Persian and Chinese textiles and embroideries, to Feb. 28.

The Lotos Club, 110 W. 57 St.—Paintings by artist members of the Club, Feb. 24-26 incl.

Macbeth Gallery, 450 Fifth Ave.—Special exhib'n of watercolors, by Gifford Beal, "Intimate" paintings, moderately priced, to Feb. 26. Annual exhib'n of 30 paintings by 30 American artists, Feb. 27 to Mar. 13.

Maddowell Club, 108 W. 55 St.—Group of Ten Artists, to Feb. 24.

Max Williams, Madison Ave. at 46 St.—International Doll collection, 900 examples, through Feb.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 25c., free other days. Display of Textiles.

Milch Galleries, 108 W. 57 St.—Paintings by Robert Henri, Feb. 25 to Mar. 18. Etchings by Ernest Haskell, to Mar. 2.

Modern Galleries, 500 Fifth Ave.—Paintings, drawings and etchings by Helene Pereriat, to Mar. 2. Montross Galleries, 550 Fifth Ave.—Works by Bryson Burroughs, through Feb.

Municipal Art Gallery, 16 St. and Irving Place—Association for Culture's annual exhib'n of paintings, sculpture, and crafts, to Mar. 1.

New York Public Library—Print Gallery (Room 321) 170 etchings by Rembrandt, lent by Mr. J. Pierpont Morgan.

Stuart Gallery—Etchings by William Strang, to Mar. 31.

Books containing fine reproductions of drawings by masters of the art are placed on view in the Stuart Gallery for the benefit of art students.

Parish Watson Galleries, 560 Fifth Ave.—Early Chinese pottery, gathered by H. A. E. Jahne.

Pen and Brush Club, 132 E. 19 St.—Paintings by painter-members, through Feb.

Persian Antique Gallery, 539 Madison Ave.—Rhages and Sultanabad faience; miniatures and manuscripts; tiles and textiles; through Feb.

Ralston Gallery, 567 Fifth Ave.—Informal exhib'n of American paintings, through Feb.

Salmagundi Club, 47 Fifth Ave.—Sculpture by J. Massey Rhind and paintings by Guy C. Wiggins, H. F. Waltman, Edmond W. Greacen, Oscar Fehrer and H. L. Hildebrandt, afts. from 2 until 6, to Mar. 1.

Samuel Schwartz's Sons & Co. Gallery, 290 Fifth Ave.—Etchings in black and white by Frank Brangwyn, to Mar. 9. Watercolors by Mildred Baily Carpenter of St. Louis, to Mar. 9.

Sculptor's Gallery, 152 E. 40 St.—Sculpture, drawings and etchings by Mahonri Young, opening Feb. 25.

Spanish Art Galleries, 734 Fifth Ave.—Early XV century polychrome retablo of Flemish origin.

Studio of Louis M. Eilshemius, 58 W. 57 St.—Classical nudes.

Studio Mrs. H. P. Whitney, 8 W. 8 St.—Modern Chinese paintings by Mrs. F. Ayscough, to Mar. 1.

The Touchstone House, 118 E. 30 St.—Drawings and floor plans of houses that solve the servant problem Feb. 25 to Mar. 16.

The Vanity Fair Shop, 718 Madison Ave.—Antiques collected by Mr. Amos A. Lawrence of 85 Chestnut St., Boston—Italian and Flemish Primitives.

Weston Galleries, 542 Madison Ave. and 622 Lexington Ave.—Exhibition of Primitives.

Women's University Club, 106 E. 52 St.—Portraits, etchings and sculpture by M. Jean McLane, Sara Morris Greene, Margery Austin Ryerson and others, to Feb. 27.

ART AND LITERARY AUCTION SALE CALENDAR

American Art Association—Plaza Ballroom—Pictures owned by the late George A. Hearn—Monday eve., Feb. 25, paintings by American artists, catalog Nos. 1 to 84 inc. Tuesday eve., Feb. 26, more important paintings by American artists, catalog Nos. 85 to 170 inc. Wednesday eve., Feb. 27, paintings by foreign artists of the modern schools, catalog Nos. 171 to 263 inc. Thursday eve., Feb. 28, paintings by early English painters, and works by the Old Masters, catalog Nos. 264 to 360 inc. Friday eve., Mar. 1, more important paintings by early English artists and Old Masters, catalog Nos. 361 to 452 inc. Afternoon Sessions at American Art Galleries, beginning each aft. at 2:30 o'clock.—Art properties of the late George A. Hearn—Monday aft., Feb. 25, jades, lacquers, enamels and miscellaneous cabinet objects, catalog Nos. 1 to 242 inc. Tuesday aft., Feb. 26, antique Chinese blue and white and decorated porcelains, and European and Oriental bronzes, catalog Nos. 243 to 430 inc. Wednesday aft., Feb. 27, antique Chinese single-color porcelains, catalog Nos. 431 to 634 inc. Thursday aft., Feb. 28, collection of European ivory carvings, catalog Nos. 635 to 862 inc. Friday aft., Mar. 1, collection of ivory carvings, catalog Nos. 863 to 1,104 inc. Saturday aft., Mar. 2, decorated Oriental and other porcelains, art furniture, tapestries, Oriental rugs and embroideries, catalog Nos. 1,107 to 1,268 inc. Monday aft., Mar. 4, concluding session—miniatures, snuff boxes, European ceramics, Greek and Roman glass Hispano-Moresque plates and miscellaneous objects, catalog Nos. 1,269 to 1,510 inc.

Anderson Galleries, Park Ave. and 59 St.—Mark P. Robinson Library Sale, Feb. 26-Mar. 1 incl. afts.—Old Chinese porcelains, private collection of Mr. A. F. Bowman of London. Sale Feb. 28-Mar. 2 incl. afts. Valuable paintings, books and autographs, collection the late John D. Crimmins. Sale Mar. 5-7 incl.

Clarks Art Rooms, 5 W. 44 St.—Furniture, jewelry, silver from the estate of Jenny Harriet Heaton on view all week from Feb. 25. Sale the week following.

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nue, New York City.

Capitani Antique Sale

(Continued)

The second and final session, Feb. 16, at the Anderson Galleries, brought a total of \$12,790.50, a grand total of \$18,143 for the two days' sale.

Sale of Caplin Americana

The first session of the sale of Americana formed by Mr. Stephen Caplin, of Brooklyn, N. Y., including rare first editions, and historic items, took place Tuesday aft. in the Anderson Galleries, when a total of \$6,471.50 was realized for 218 items.

No. 115—"Constitution of the United States." Decius's letters on the opposition to the new constitution in Virginia, 1789. (Richmond, 1789), rare copy, with only complete text extant, brought \$335, the top figure, from George D. Smith, who was a frequent bidder.

Other sales were:

No. 140—"Letter from Freeman of South Carolina to the Deputies of North Carolina." (Charlestown, S. C., 1774.) George D. Smith, \$205.

No. 102—"The Conduct of Cadwallader Colden, Esquire, Late Lieut.-Governor of N. Y.," by Cadwallader Colden. (N. Y., 1767.) Rare piece, secretly printed in N. Y., probably by James Parker. F. W. Morris, \$180.

No. 58—"Boston Massacre—Short Narrative of the Horrid Massacre in Boston." Printed by order of the town of Boston, 1770. (London for E. and C. Dilly and J. Almon, 1770.) Rare copy. George D. Smith, \$160.

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ART AND BOOK SALES

Caplin Americana Sale

(Continued)

Rare first editions of early Americana,
and broadsides pertaining to the Revolution
were dispersed at the second and final
session of Wed. afternoon, for a total of
\$6,737.50, making a grand total of \$13,208
for the two sessions.

No. 387—"An account of the proceedings
of the Congress held in New York on the
subject of the American Stamp Act," prob-
ably printed in America by James Parker of
N. Y., brought \$260, the top price of the
sale, from George D. Smith.

Other sales were:

No. 428—"Original Mss. Orderly Book Kept
During the American Revolution," by John Whiting,
George D. Smith, \$220.

No. 377—"Stamp Act," "No Stamped Paper to be
Had," "Advices from Boston, Oct. 28; N. Y., Nov.
4; Phila., Nov. 7, 1765." A rare broadside and ap-
parently the only copy known outside of the N. Y.
Historical Society. George D. Smith, \$180.

Boston Museum Print Sale

Some 207 engravings, etchings, woodcuts
and lithographs, duplicates from the collec-
tion of the Boston Museum, were sold at
the Anderson Galleries, Tuesday eve., for a
total of \$1,735.75.

The highest price, \$75, was paid by F.
Meder for No. 12, "The Deeds of Hercules,"
by Hans Sebald Beham (Frankfort, 1500-
1550); a set of twelve pieces.

No. 89—"Holy Family With Saints and Angels," by
Albrecht Dürer (Nuremberg, 1471-1528); dated 1511,
from the Antonia Brentano Collection, was purchased
by F. Meder for \$67.50.

No. 174—"A Heath," after Constable, by David
Lucas (London, 1802-1881), went to H. Rankin for \$65.
(Concluded next week)

The annual Artist's Fund Society dinner
will be held at the Salmagundi Club on
Mar. 6.

Bessie Potter Vonnoh, of 33 W. 67 St.,
is doing some painting this winter.

WITH THE ARTISTS**Proposed War Memorial**

A project discussed recently by prominent
artists and others interested in the scheme
to build a monumental work as a memorial
to the heroes of the great European war, if
plans are fulfilled, will be a lasting tribute
to those who have given their lives for this
country and liberty.

Although no definite plans have been an-
nounced, it is known that the proposal to
erect this great monument has been serious-
ly considered, and that several eminent
sculptors have been mentioned in connec-
tion with the project.

The memorial, it is said may take the
form of a National Arch of Triumph. The
idea is certainly a good one, and more
definite developments may be expected. It
should enlist the support of all interested
in the field of artistic endeavor.

Arts Club Patriotic Show

The National Arts Club offers a prize of
\$1,000 to the picture which, in the opinion of
the Jury of Award, it considers the most
meritorious work under the conditions which
will govern an exhibition of paintings and
sculptures expressive of patriotic motives
reflecting our spirit of allegiance to the
cause of the Allies in the present war, to be
held in the club's galleries, 119 E. 19 St.,
May 1 to June 1 next.

The committee considers that the first essential in a
meritorious contribution to this exhibition shall be
the patriotic message conveyed in the picture, but it
also expects that message to be backed by adequate
technical execution. Treatment of subject may be
realistic or symbolical, historical or imaginative. In
regard to posters, while it is recognized that a poster
treatment lends itself well to certain forms of patriotic
picture, in case of such treatment, lettering should
not enter into the scheme.

No contributor may exhibit more than two works in
oil, watercolor, black and white or etching. In case
of sculpture the work should be of moderate size.

Exhibits may be delivered at the Club Galleries,
119 E. 19 St., on April 27 next, or city collections,
between 86 St. and Washington St., will be made
by the Artist Packing and Shipping Company, April
26. Exhibits outside the collection area should be de-
livered at the Artists Packing and Shipping Company,
139 W. 54 St., N. Y., before April 26.

Helene Perdriat at Modern Gallery

Helene Perdriat is holding an exhibition
of 17 paintings, drawings and etchings at
the Modern Gallery, 500 Fifth Ave., until
March 2. The artist is a Parisienne, who
first exhibited three years ago, and is a
kindred spirit to Marie Laurencin, whose
work was shown at the Modern Gallery last
season. She loves to exploit femininity in
contrition. Her women and cats are far
from realistic but have a certain charm. The
works in various media are all characterized
by spontaneity.

Paul Burlin at Daniel Gallery

Paul Burlin is showing 15 of his New
Mexican paintings at the Daniel Gallery, 2
W. 47 St., until March 4.

This apostle of "Modernism" has culled
his material from New Mexico fields. He has
observed the cowboys at their sport and
has painted what he saw in his own way,
striving to express the big-horned cattle as
they dash across the ranch.

Turning from the profane to the sacred,
Mr. Burlin has painted "Church of the
Desert," and in his modernistic technique
has built the adobe church of the desert set
in encircling hills and under massy clouds.
Academicians will see much of crudeness
in this picture, and perhaps in most of the
others, but the artist seems to have serious
purpose.

"The Lamb Boy" deals with a jaundiced
youth carrying a sick lamb through a wild
landscape.

Clarke Gets Volk's Lincoln

The portrait of Lincoln by Douglas Volk,
recently exhibited at the Century Club, has
been purchased by Mr. Thomas B. Clarke,
for his collection of Lincolniana.

Mortimer Lichtenauer recently returned
late from his home at Westport, Conn. He
is painting a portrait at his studio, 29 W.
59 St.

Eugene Savage is at work upon decora-
tions for the Foyer of Greenwich House,
which will be completed shortly after the
New Year.

George Luks is spending several weeks
at Greenwich, Conn., where he is paint-
ing the portrait of a prominent woman
resident.

Ernest Peixotto gave an interesting and
well attended lecture at the Art League last
week on "Camouflage."

Gifford Beal has given up his N. Y. studio
and is now in Newburg where he has a
studio.

Everett Warner has given up painting
pictures and is regularly employed by one
of the largest shipping companies as a
"camoufleur."

Edward Volkert has returned from the
Middle West, where he has been painting
for the past six months, and has taken a
studio at 741 South Oak Drive, the Bronx.

Eliot Clark recently sold one of his large
landscapes to Mr. A. Williams of Toledo,
and the same collector also purchased one
of Edward Dufner's high-keyed canvases.

Sydney Lemos has left his studio, 1931
Broadway, to visit his parents in Cala., pre-
paratory to going to France with the U. S.
Army.

Richard F. Maynard is at work at his
studio, 33 W. 67 St., on several figure com-
positions.

A series of stained glass windows designed
by George Pease Ennis for the N. Y. Mil-
itary Academy were recently unveiled. The
subject of the work is "Victory."

Arthur W. Emerson has taken a studio at
1931 Broadway where he is painting figures
and landscapes. He is a colorist and his
work is always poetical. He was born in
Hawaii of American parents and lived there
until recently. His purpose is to make
America his home.

Reynolds Beal has taken a studio in the
Great Northern on West 57 St., for the
remainder of the winter. He returned re-
cently from his country studio at New-
burgh, N. Y.

At his studio, 1931 Broadway, Robert
Eberhardt is modeling a portrait bust of
Tyrone Power which will be placed in the
lobby of the Century Theatre. He is also
modeling a head of Florence Reed for the
same theatre. The works will be cast in
bronze.

The Salmagundi Club was entertained
last week by Ambassador Elkus who gave
a talk on "Turkey during war times." Next
Friday there will be a talk on "The Incas
in Peru."

EXHIBITION OF**Sculpture Drawings
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EXHIBITION OF**Recent Landscapes**

by

GEORGE INNESS, JR.

to March 1

Edison Gallery

473 Fifth Avenue New York

William Ritschel, of the Sherwood Stu-
dios, 58 W. 57 St., has just sold two of his
large marines; one to a California, and the
other to a Phila. collector.

Mr. James Tarbottom Armstrong of this
city recently sold his collection of wood
blocks to Mr. Henry P. Huntington of N. Y.

De Witt M. Lockman, who has spent
the winter thus far at Saranac Lake, Adi-
ronacks, is reported as improved in health.
He is expected to return to his Sherwood
studio about Mar. 1.

H. R. Ballinger gave up a lucrative in-
come to enlist in the Navy. He is now
in training at Stonington, Conn. His
father, H. C. Ballinger, is Commander-in-
Chief of the Mosquito fleet in the Atlantic.

Walter Palmer, who recently came to
N. Y. for the election of Elihu Root as
president of the Century Association, in-
tends to study snow effects in New Jersey
before returning to Albany.

Hobart Nichols is engaged in executing
panoramic decorations for the Museum of
Natural History. The subjects include
animals notable in America.

Chauncey F. Ryder gave an interesting
talk on landscape painting at the Metropoli-
tan Museum, Feb. 16.

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